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THE MADONNAS OF LUCA DELLA ROBBIA.

[PLATES I-IX.]

The object of this paper is to bring into chronological sequence the Madonnas which may be properly ascribed to Luca della Robbia—a few of which are in bronze or marble, but the great majority in glazed terracotta ware. In some cases we shall have no difficulty in doing this, as the monuments are well authenticated and dated by contemporary documents, but in the majority of cases, where there is no such evidence, the monuments must speak for themselves. In these cases the sufficiency of the similarity to authenticated monuments must be our guide. When this similarity has appeared to me insufficient, I have omitted all mention of the monuments, whether I was able or not to ascribe them to other artists. Even in the present list, I am aware that the attributions must be accepted with different degrees of security, and that there may be other Madonnas, rightly to be ascribed to Luca, that have eluded my search. Nevertheless it is useful to bring such order as one can into a field where no small amount of confusion still exists. I have therefore arranged the Madonnas of Luca della Robbia according to the following periods:

I. 1400-1430. *The Early Period, showing strongly the influence of Ghiberti.*

- (1) The Oxford Medallion of 1428.
- (2) The Spitzer Medallion in the Louvre.
- (3) Medallion of the Nativity, S. Kensington Museum.
- (4-8) Medallion of the Madonna and Child with six angels, Louvre, *etc.*
- (9-10) Unglazed Madonna and Child in a niche, S. Kensington Museum and Beckerath collection, Berlin.

II. 1430-1440. *The Decade of the Choir-gallery reliefs.*

- (11) The stucco relief of the Madonna and Child with four Saints, Louvre.
- (12) Unglazed, pointed arched lunette of the Madonna and Child between two Angels, Berlin Museum.
- (13) Lunette of the Madonna and Child between two Angels, from S. Piero Buonconsiglio, Museo Nazionale, Florence.
- (14) Rectangular relief of the Madonna and Child seated upon the clouds, Bardini collection, Florence.
- (15) Medallion of the Madonna and Child in a tabernacle, Or San Michele, Florence.
- (16) Group of the Visitation, S. Giovanni fuorcivitas, Pistoia.
- (17) Lunette of the Madonna and Child between two Angels, Via dell' Agnolo, Florence.
- (18) Medallion of the Madonna and Child between two Angels, Museo Nazionale, Florence.
- (19-20) Madonna and Child in a niche, Gavet collection, Paris, and Q. A. Shaw collection, Boston.
- (21) Glazed framed relief of the Madonna and Child, Berlin Museum.

III. 1440-1450. *The Decade of the Bronze Sacristy Doors.*

- (22) Marble Tabernacle at Peretola.
- (23) Stabat Mater on the Crucifixion relief at Impruneta.
- (24) Ascension lunette, Florence Cathedral.
- (25) The Madonna and Child of the Bronze Sacristy Doors, Florence Cathedral.
- (26) The S. Maria del Fiore, Museo Nazionale, Florence.

(27) Large painted relief of the Madonna and Child, Berlin Museum.

(28) The Madonna and Child in the Innocenti Hospital, Florence.

IV. 1450-1460. *The Decade of the Federighi Tomb.*

(29) Lunette representing the Madonna and Child with Saints, S. Domenico, Urbino.

(30) Madonna and Child with an apple, Marquis Carlo Viviani della Robbia collection.

(31) Mater Dolorosa on the Federighi Tomb.

(32-33) Medallions on the Chapel of the Madonna, Impruneta.

(34) Madonna and Child holding a quince, Museo Nazionale, Florence.

(35) Madonna and Child holding an apple or quince, Berlin Museum.

(36) Madonna with draped, standing Child, Museo Nazionale, Florence.

(37-39) Madonna holding in her arms the draped Child, at Berlin Museum, the Louvre, and at Galliciano.

V. 1460-1482. *The Final Period.*

(40) Medallion of the Adoration, Foule collection, Paris.

We shall now consider the above monuments in detail.

I. THE EARLY PERIOD, 1400-1430.

Vasari informs us that Luca's father put him in the workshop of Leonardo di Ser Giovanni. This seems not improbable, for the goldsmith's atelier was the customary training school for artists, and the influence of Leonardo's style may be detected upon more than one of the early works of Luca. But since Leonardo must have been an old man¹ during Luca's childhood, it is natural to assume that the young artist was more strongly influenced by such men as Brunelleschi, Donatello, and especially Ghiberti. The influence of Ghiberti upon Luca della Robbia was observed at the beginning of the present century by Baldi-

¹ MILANESI'S VASARI II, p. 168, note 2, thinks that Leonardo could hardly have lived so long as to have been Luca's master, since he worked on the silver altar at Pistoia at some time between 1355 and 1371.

nucci, and stated to be the consensus of the opinions of the best critics of the time.²

(1) *The Oxford Medallion of 1428* (PLATE I, 1).—In the Ashmolean Museum at Oxford there is a stucco medallion* representing a seated Madonna holding in her lap the Child, who is eating grapes and is attended by two young adoring angels. It was cast apparently from a bronze original, and was all colored to imitate bronze, except that the nimbus about the heads of the figures were covered with gold. On the reverse side we find incised in a circular band the words *formatto adj 17 di ginnaio 1428*. This band encloses a crown, roughly drawn, within which is inscribed *forma . . . nel gabinetto dj Nicholo in gesso*. This stucco medallion, accurately dated, represents evidently a bronze original of the early fifteenth century. But who made it? When we observe the strong resemblance between the face of this Madonna and that of one of the six angels supporting the wreath on Ghiberti's reliquary of S. Zenobius,³ in the Cathedral of Florence, when we can parallel both the attitudes and the swing of the drapery of the adoring angels in Ghiberti's second gates, it is difficult not to see in this monument the handiwork of one who worked according to Ghiberti's methods.

But this is as far as we may push a Ghiberti hypothesis, since in a glazed terracotta monument, which is more clearly in the style of Luca della Robbia, we find still closer resemblances. This monument is the medallion of the Nativity,⁴ in the South Kensington Museum (PLATE I, 2). The Oxford medallion, in its general treatment, reveals also the quiet, reverential spirit of Luca rather than that of the more dramatic Ghiberti. Would it have

² BALDINUCCI, *Opere*, vol. v, p. 217: *L'opere di questo maestro, per molte osservazioni fatte da me in congresso de' primi intendenti di nostra età, fanno tener fermo, che egli si portasse a tel perfezione sotto la scorta e co' precetti di Lorenzo Ghiberti, che in que' tempi attendeva a tal nobilissima facoltà con quella gloria che al mondo è nota.*

* This medallion was presented by Mr. Drury Fortnum, who purchased it of the late Mr. James Jackson Jarves, of Florence. It measures 40° in diameter. It was catalogued by Mr. Fortnum as a Luca della Robbia, and noted by Dr. Bode in the *Jahrb. d. k. p. Kunstsamml.* 1885, p. 184.

³ ALINARI, *photo.* No. 1970.

⁴ J. C. ROBINSON, *Italian Sculpture in the S. Kensington Museum*, No. 5401.

occurred to Ghiberti to pose the Madonna upon the clouds upheld by winged cherubs? These cherub heads which appear here for the first time, are destined to have a long career in the Robbia school of sculpture; the adoring angels also form the motive of all the panels in Luca's bronze sacristy doors, and are prototypes of the singing, dancing angels in his more famous choir-gallery.

(2) *The Spitzer Medallion*.—This medallion, formerly in the Spitzer collection and bought by the Louvre Museum, is another cast or copy from the same original as the Oxford medallion. The Oxford relief measures 40 centimetres in diameter and the Spitzer medallion 34 centimetres. As this is about the amount of shrinkage which terracotta would have shown after being baked, it is fair to presume that the terracotta was derived from the same original; possibly from the mould made by Niccolo in 1428. The Oxford stucco has suffered considerably, but the Louvre terracotta is better preserved. It reveals more distinctly the cherubs which support the clouds, also the bunch of grapes in the Child's hand and the fringe of the Madonna's mantle. But it lacks the nimbus above the heads of the Child and of the adoring angels. As these in the original bronze would be in excessively low relief and brought out only by change of color, they might easily be lost in a terracotta reproduction. It is likely that these nimbus appeared originally in this medallion, and that they have been worn off and the entire monument repainted. Certainly the forked glory on the head of the Child is of no ancient date.

(3) *The Medallion of the Nativity*⁵ in the South Kensington Museum (PLATE I, 2).—This medallion as it stands is somewhat puzzling, for the framework with its conventional bunches of triangularly arranged flowers is suggestive of the work of Andrea della Robbia and is unlike the naturalistic frameworks of

⁵ This medallion was acquired by the museum in 1862 and came from the Palazzo Mozzi, Florence. It measures 1^m 36^s in diameter and is catalogued under number 7752. CAVALLUCCI and MOLINIER, *Les della Robbia*, p. 267, refer it to the atelier of Andrea della Robbia, and J. C. Robinson, *Italian Sculpture in the South Kensington Museum*, p. 58, puts it many years after the death of Luca. In my view the composition is an early one of Luca's, and shows the influence of Ghiberti's pictorial style. A similar thatched-roofed shed appears in Ghiberti's panel representing the History of Noah.

Luca, but the central composition is in the style of the elder master and as we believe is to be studied with his early works. We have already noted the resemblance in the pose of the Madonna to that in the Oxford and Spitzer medallions of 1428. We may further observe the general resemblance in style to Ghiberti's Nativity on his first Baptistery gates (1403-1424), and whether or no Vasari's statement be true that Luca was apprenticed to Leonardo di Ser Giovanni, we may still feel the influence of that goldsmith's manner of representing mountains by comparing this medallion with Leonardo's reliefs⁶ upon the silver-covered altar in the cathedral at Pistoia. Even Ghiberti's second Baptistery gates were begun as early as 1427, in which he carried the pictorial method further than was ever attempted by Luca della Robbia.

(4-8). *The Medallion of the Madonna and Child with six angels* (PLATE I, 3).—I have seen four examples of this composition; one in the Louvre,⁷ and one in the possession of M. Louis Conrajod, Paris; a third in the collection of Herr Adolph von Beckerath, in Berlin, and a fourth in that of Sir Charles Robinson, in London. I am also informed that a fifth exists, in the possession of Lady Eastlake. Although some doubt may be thrown upon the antiquity of these medallions from the existence of so many impressions, we do not regard the composition as a forgery, but refer it to the early period of Luca della Robbia.

That these medallions are casts, and not original sketches, will be seen not only from their identity,⁸ but from the mould marks which are still visible in the example in the Louvre. One can also see clearly that the Louvre specimen has been converted from a circular to a rectangular form.

As in the case of the Oxford medallion, the Madonna is represented as seated upon the clouds, which are upheld by cherubs. The resemblance here to Ghiberti's work is still stronger, for who can examine first the panel on Ghiberti's second gates, representing

⁶ ALINARI, *photo.* No. 20492.

⁷ BODE, *Jahrbuch d. k. p. Kunstsamml.* 1885, p. 184.

CAVALLUCCI and MOLINIER, *Les della Robbia*, p. 281.

⁸ This identity consists not only in detail, but also in size, the medallions measuring 84° in diameter.

the Creation of Adam and Eve, or that representing the Appearance of the Angels to Abraham and the Sacrifice of Isaac, and then study this medallion without feeling that Ghiberti might have been the author of it? But in spite of this resemblance of manner to Ghiberti, the spirit is rather that of Luca. The feeling revealed here is tender, lovely, beautiful, devotional. Is this the quality of Ghiberti's work? We may find, it is true, triplets of angels with swinging drapery, and heads of women not unlike this in Ghiberti's second gates, but the spiritual impression received from this monument is more like that which we receive from the angels in Luca's choir-gallery reliefs.

(9-10). *Unglazed Madonna and Child in a niche*,⁹ *South Kensington Museum* (PLATE I, 4).—If we were to conceive the Madonna of the medallion just described to stand erect and lift the Child in her arms, we should have before us the unglazed relief in the South Kensington Museum. Even the pose of the Child is such as might be assumed by such a change. The group is set in a niche with ribbed conch, suggestive of the shell-topped niches in the borders of Ghiberti's second gates.

A replica of this group is found in the collection of Herr Adolf von Beckerath, Berlin.

II. THE DECADE OF THE CHOIR-GALLERY RELIEFS, 1430-1440.

During the greater part of this decade, Luca was occupied in carving the marble reliefs for the choir-gallery of the Cathedral.¹⁰ From the greater freedom in style and spirit of these reliefs, and from their human interest, we might characterize this period of Luca's career as the Donatello period. The influence of Ghiberti and his earlier masters is, however, strongly felt, and it may be questioned whether Donatello exerted a stronger influence upon Luca than Luca did upon him. Luca's choir-gallery reliefs were begun at least two years before a similar order was given to Donatello. The occasional burst of beauty in the works of Donatello seems to have been the result of external stimuli, while Luca's productions were more uniformly sustained. To this de-

⁹ *Catalogue*, No. 5788-'59.

¹⁰ ALINARI, *photos.* 2545-2556.

cade of Luca's life belong the five marble reliefs¹¹ for Giotto's campanile, also the marble reliefs for the altar in the chapel of S. Peter,¹² and in all probability the terracotta medallions of the Apostles¹³ for the Pazzi Chapel at Santa Croce. Luca's individuality now receives full expression.

(11) *The Stucco Relief of the Madonna and child with four Saints, Louvre* (PLATE II, 2).—The stucco relief in the Louvre¹⁴ representing the Madonna and Child with Saints John the Baptist, Francis, Peter and Dominick¹⁵ cannot be far removed in date from the marble reliefs in the Museo Nazionale representing the Liberation and Crucifixion of S. Peter. The influence of Ghiberti in the case of the marble reliefs has been noted by Bode¹⁶ and, in this stucco, this influence is even more strikingly felt, since the Madonna is evidently to be classed with the medallions we have already considered. In the construction of this relief we observe the downward slope of the floor upon which the group are standing, a characteristic which it has in common with the marble reliefs and which indicates that they were to be placed above the level of the spectator's eye. We notice also that S. Peter occupies a prominent position as the type of the complete christianity which S. John the Baptist foreshadows. It may therefore be suggested that this stucco represents one of the panels, or perhaps the central relief, of the altar designed and begun by Luca della Robbia for the chapel of S. Peter in the cathedral of Florence. In this monument and in the two which follow we notice that the Madonna holds the Child to the left. This variation from Luca's usual custom we believe may have occurred more easily in the earlier and experimental period of his work. In his later Madonnas the Child is held to the right.

¹¹ MILANESI'S VASARI, II, p. 169. These were ordered in 1438. See CAVALLUCCI, *Santa Maria del Fiore*, II, p. 136.

¹² ALINARI, *photos*. Nos. 2707-2708. These were made in 1438. See RUMOHR, *Italienische Forschungen*, I, p. 363.

¹³ BROGI, *photos*. Nos. 5843-5854 and 5859.

¹⁴ *Museum*, No. B, 48. BODE, *Jahrb. d. k. p. Kunstsamml.* 1885, p. 185.

¹⁵ CAVALLUCCI and MOLINIER, *Les della Robbia*, describe this figure as S. Paul, but he is clad in monastic costume and carries a lily or perhaps a martyr's palm, not a sword.

¹⁶ BODE, *Die Künstlerfamilie della Robbia*, p. 7.

(12) *Unglazed pointed-arched lunette of the Madonna and Child between two angels, Berlin Museum.*¹⁷—The Madonna is here seated upon the clouds as in the medallions of the early period. She wears a turban and a robe which is ruffled about her neck, peculiarities which occur frequently in the women of Ghiberti's second gates, in the shrine of S. Zenobi and in the font in the Baptistery of Siena. But the character of the Child and the playful spirit of the Madonna who is chuckling him under the chin are more suggestive of the influence which Luca at this time may have received from Donatello. Still, the strongest ground for assigning the relief to this decade of Luca's career is to be found in the essential identity of the attendant angels with those which appear on the choir-gallery reliefs.¹⁸

(13) *Lunette of the Madonna and Child between two angels, from S. Piero Buonconsiglio al Mercato Vecchio, Museo Nazionale, Florence*¹⁹ (PLATE II, 1).—This lunette probably dates from the early part of this decade, possibly earlier. It reveals strong Ghiberti influence, especially in the Madonna's hair and drapery and in the general treatment of the attendant angels. We may even notice the influence of earlier masters. The extraordinarily large head of the child reflects the traditions of the Pisan school, and the triangular coronals of the angels are such as we find in the angels of Orcagna's famous tabernacle at Or San Michele, and in the beautiful sculptures which adorn the Porta della Mandorla of the cathedral. Luca uses the same type of coronal in the altar for S. Peter's chapel (1438) and in the tabernacle at Peretola (1442), but these marble angels show already a more advanced type. Here we feel that he is still working in the goldsmith style. The change which marks the choir-gallery sculptures has not yet come.

Before we turn to the consideration of another monument we may observe the manner in which Luca has treated the eyes of

¹⁷ BODE and TSCHUDI, *Beschreibung d. Bildwerke d. christlichen Epoche*, p. 37 and Taf. v. It is illustrated also in the *Jahrb. d. k. p. Kunstsamml.*, 1885, p. 179; in BODE, *Ital. Plastik*, p. 76; *Archivio storico dell' Arte*, II, p. 8.

¹⁸ Compare especially with those in the upper row. See ALINARI, *photos.* 2547 and 2550.

¹⁹ MILANESI's VASARI, II, p. 175. ALINARI, *photo.* 2773. UMBERTO ROSSI, in *Arch. stor. dell' Arte*, 1893, p. 6.

the Madonna. He has marked with dark blue, in a sketchy manner, the eyebrows and lashes, and the irises with bluish-gray. His ideal of the Madonna was evidently that of a woman with blue eyes. He gives hazel eyes to the Christ in the Resurrection and Ascension reliefs, but from beginning to end his Madonna's eyes are blue.²⁰

(14) *Rectangular relief of the Madonna and Child seated upon the clouds, Bardini collection, Florence* (PLATE III).—The Palazzo Frescobaldi in Florence contained a large number of glazed terracotta monuments of the Robbia school; but this relief, the finest of them all, has now passed into the hands of the well-known Florentine antiquarian and art dealer, Signor Bardini. The throne and footstool of the Madonna consist of clouds, as in the case of the early medallions, and the type is not far removed from that of the Madonna with six angels, but the relief is higher, like that of the apostle medallions of the Pazzi chapel, and the child type is more like that of the bronze sacristy doors (1446–1457) and of the Madonna del Fiore in the Museo Nazionale. In all probability this relief and the Pazzi chapel medallions fall within this decade of Luca's career. The fine color sense which shows itself in much of Luca's work begins here to manifest itself in the beautiful shade of blue which he has selected for the background. He has touched the eyebrows and lashes with lilac and the irises with bluish-gray. Gold has been added above the glaze upon the Madonna's hair and the borders of her robe. It is not the timid Virgin of the S. Piero Buonconsiglio lunette; but, though young, is somewhat more womanly and self-contained.

(15) *The Medallion of the Madonna and Child in a Tabernacle, Or San Michele, Florence*.²¹—This medallion is remarkable in being the only example of highly polychromatic figured sculpture by Luca della Robbia. As I have already published it in this JOURNAL,²² I need not again call attention to its peculiar qualities. But at that time I had not seen the early works of Luca, and consequently was more influenced by the resemblance it bore to his later productions. A more extended survey of Luca's Ma-

²⁰ I have observed only one exception to this rule, the Madonna in the gallery of the Innocenti Hospital. ²¹ BROGI, *photo.* 4657. MILANESI'S VASARI, II, p. 176.

²² *Amer. Journ. Arch.*, vol. VIII, No. 2, pp. 157–159, and Plate v, fig. 1.

donnas has led me to refer this monument to an earlier date. The general treatment is, it is true, not far removed from that of the Madonna of the Bronze Sacristy doors (1446-1467), but there are indications which link it with the decade we are now considering. Its polychromatic character is no sign of a late date, since the earliest glazed terracotta sculptures of the Renaissance, the four Evangelists with which Brunelleschi adorned the Pazzi Chapel in 1420, were highly colored, like their Gothic prototypes. The sculptural character of the monument links it with Luca's medallions of the apostles in the Pazzi Chapel, but we feel as if in the type of the Madonna, and in the large head of the Child, Luca had not yet wholly freed himself from the influence of his early masters.

(16) *The group representing the Visitation, S. Giovanni fuorcivitas,²³ Pistoia (PLATE IV).*—This beautiful group has been attributed to Fra Paolino²⁴ a Pistoiese painter who is not known to have worked in sculpture. A more correct appreciation is reached by Cavallucci,²⁵ Gsell Fels²⁶ and Bode,²⁷ who attribute the monument to Andrea della Robbia. In his latest edition of Bueckhardt's Cicerone (1893) Bode says: "*Andrea della Robbia's most important work, falsely ascribed to Fra Paolino, is the group of the Visitation in S. Giovanni fuorcivitas in Pistoia, which in nobility of sentiment, beauty of form and skillfulness of arrangement deserves to be called the most perfect group of the Early Renaissance.*"

When I examined this group in the spring of 1892 I noticed that the eyes of both the Virgin and S. Elizabeth had irises of grayish blue. As I have already observed,²⁸ this is characteristic of Luca's Madonnas, while Andrea's have hazel eyes. An attribution, however, based upon a single characteristic, such as this, would be extremely hazardous. We may substantiate our claim that Luca is the author of this monument by appealing to the general spirit of the monument. From what we know of Andrea's Madonnas in Prato, Pistoia, La Verna, Siena and else-

²³ ALINARI, *photo.* 2528. BROGI, *photos.* Nos. 4424, 4425.

²⁴ BAEDERER, *Northern Italy*, 1889, p. 368; MURRAY, *Central Italy*, 1892, p. 125.

²⁵ *Les della Robbia*, p. 243.

²⁶ *Mittel Italien*, 1886, p. 615.

²⁷ *Italienische Plastik*, 1893, p. 80, 81.

²⁸ *Amer. Journ. Arch.*, vol. VIII, No. 2, p. 160, note 25.

where, is there a single one which approximately resembles this in type? And is it likely that even in a moment of inspiration he could have produced "the most perfect group of the Early Renaissance?" We have not far to go in finding parallels, which enable us not only to attribute the group to the elder Luca but to assign it to this decade of his career. If we turn to that one of the choir-gallery reliefs in which is represented a group of maidens²⁹ singing and playing musical instruments, we shall find to the extreme left one whose face is but a younger type of this Madonna, whose hair is arranged in the same way, and whose drapery falls in similar folds. We may also observe in other Madonnas of this decade that the hair is modelled in waving lines³⁰ and is drawn back in a mass so as almost to conceal the ear. At this time also Luca made several Madonnas whose garments show not only the broad band, but even the ruffle³¹ about the neck.

Are not these resemblances strong enough to justify us in bringing this important group into line with the Madonnas of Luca della Robbia?

(17) *The Lunette of the Madonna and Child between two angels, in the Via dell' Agnolo,*³² *Florence (PLATE V).*—This beautiful relief is in a narrow street in Florence, over the door of a small shop, which was once a chapel connected with S. Pier Maggiore. Vasari mentions it with praise.³³ It is in our view one of the earliest works in which Luca has cut himself loose from his masters and given free expression to his own powers. There are details of treatment which link it with his earlier works. The framework is composed of the same mouldings as those which are used in the lunette from S. Piero Buonconsiglio, and the floral frieze is an improved example of the same general type. Luca was evidently fond of the wild roses which abound in the

²⁹ ALINARI, *photo.* No. 2549.

³⁰ Compare especially the Bardini and the Or San Michele Madonnas.

³¹ Compare the lunette from S. Piero Buonconsiglio and the pointed-arched lunette in the Berlin Museum.

³² ALINARI, *photo.* No. 2511, 2512; BROGI, *photo.* No. 4655.

³³ MILANESI-VASARI, II, p. 175: *E sopra una porta d'una chiesina a San Pier Maggiore, in un mezzo tondo, un' altra Madonna, ed alcuni angeli che sono tenuti bellissimi.*

neighborhood of Florence. His floral frameworks are in striking contrast to the heavy garlands of fruit which occur so frequently in the late products of the Robbia school. The male and female angels carrying vases of Easter lilies are but freer types of his earlier angels, and even wear the coronals. But they are not yet as advanced in style as the candelabra-bearing angels or acolytes³⁴ in the sacristy of the cathedral of Florence (1448).

The Madonna is less a type, more human and lovely than those which preceded. She is still the Queen of Heaven; but this appears not so much from surrounding clouds or attendant angels as from the divine light which seems to emanate from a soul within. The Child is also a future King, blessing his people, and holding up to view a scroll inscribed EGO SVM LVX MVNDI. It seems strange that this Madonna does not occur again in Luca's work. Her face perhaps modified his angel type as we see it in the altar for S. Peter's chapel and in the tabernacle at Peretola, but as a Madonna she disappears. After this burst of realistic inspiration, in which he may have portrayed the features of some living woman, he returns to a type more along the old line, and to which he adheres more or less closely in all his later work.³⁵

(18) *Medallion of the Madonna and Child between two Angels*,³⁶ *Museo Nazionale, Florence* (PLATE II, 3).—The monotonous design of the framework and the finish of the relief itself, indicate that some inferior hand had a share in the execution of this medallion. But the central composition is Luca's, and is not very different from the Madonna in the Via dell' Agnolo. His conception of the Madonna has matured. She is less youthful than the Madonnas of the early period, but not so human as the Madonna in the Via dell' Agnolo. Luca seems to have returned to the pro-

³⁴ BROGI, *photos.* No. 4910-4911.

³⁵ On the portal which carries this lunette Bode discovered crossed keys and the letters S. P. M., which he interpreted as the insignia of Pope Martin V, who died in 1431. He inferred that the lunette therefore antedates that year. See *Archivio Storico dell' Arte*, 1889, p. 4. But Umberto Rossi has shown that the insignia belong to the Church S. Pier Maggiore and not to Pope Martin. See *Archivio Storico dell' Arte*, 1893, p. 8, note 1. We are accordingly free to assign the lunette to the decade 1430-1440.

³⁶ ALINARI, *photo.* No. 2767. CAVALLUCCI and MOLINIER, *op. cit.* No. 62.

duction of a type, but the type is not altogether the same as before. It is transfused with a more human quality.

(19) *Glazed Madonna and Child in a niche, Gavet Collection, Paris* (PLATE VI, 1).—Very similar in style and pose to the preceding is the Child in a beautiful relief in the possession of M. Gavet, Paris; but here the Child has both arms around his Mother's neck. The Madonna also holds him in the same manner. There is something very natural and charming about the Madonna's face, and a freshness indicative of Luca's early manner. If it be true that about this time he assisted Ghiberti in the completion of the second Baptistery gates,³⁷ we have a natural explanation of the use of the niche with rounded top. Also the rosettes and floral scroll-work painted upon the border, seem to be contemporary with similar ornament carved upon the Campanile reliefs (1437–1440), and the fringed edge of the drapery with similar fringes in the choir-gallery reliefs.

(20) *Replica of this monument in the possession of Quincy A. Shaw, Boston, U. S. A.*—A replica of the Gavet Madonna is in the possession of Mr. Quincy A. Shaw, of Boston. The Madonna and Child would seem to have been cast from the same mould as that of the Gavet relief, and to have been slightly modified before being baked. This modification consists chiefly in the omission of the drapery which falls around the loins of the Child; but the spirit of the earlier and sharper impression is modified also by a change in the painting of the eyes. In the Gavet Madonna the eyes are rolled to one side, giving a lively and coquettish expression, in comparison with which the Shaw Madonna seems somewhat dull. The background of the niche, though divided by similar horizontal mouldings, is vertically striated by fewer panels, and the ornamental border of the face of the frame has been reduced to white disks in green spandrils in the upper corners.

(21) *Glazed, framed Relief of the Madonna and Child in the Berlin Museum*³⁸ (PLATE VI, 2).—To the same period may be as-

³⁷ See *Frammento Estratto dal Codice Magliabecchiano, scritto da un Anonimo*, published by CARL FREY, in his edition of Vasari's *Vita di Lorenzo Ghiberti*, 1886, pp. 63, 68.

³⁸ Photographed by BARDINI, Florence. Illustrated also in BODE, *Ital. Plastik*, 1893, p. 77, and in *Archiv. stor. dell' Arte*, II, p. 8, fig. 1.

signed a youthful Madonna, with the fully draped Child, in the Berlin Museum. Here also the frame is glazed and ornamented by corner disks of blue, and light-green stripes with rounded ends decorate the four faces of the frame. The Child fondles his Mother's face with both hands, while she gazes down upon him with her gray-blue eyes.

III. THE DECADE OF THE BRONZE SACRISTY DOORS, 1440-1450.

Although the contract for the bronze sacristy doors of the cathedral of Florence was not signed until February 28, 1446, and the last two panels were not finished before November, 1467, and though they represent the work of more than one hand,³⁹ nevertheless their importance constitutes them the measure of the workmanship of Luca della Robbia for this decade of his career. This is especially true of the panel of the Madonna and Child which influenced his similar compositions in terracotta.

There are, however, three monuments which must be considered first. These are the Peretola tabernacle, the Crucifixion at Impruneta, and the Ascension at Florence.

(22) *The Marble Tabernacle at Peretola*,⁴⁰ 1441-1443.—In the church of S. Maria at Peretola, near Florence, is a marble tabernacle which once adorned the chapel of S. Luke at S. Maria Nuova, Florence. It is in the form of a portal, with Corinthian pilasters and triangular pediment. In the arched opening are two angels bearing a wreath, which enshrines a bronze relief of the Holy Dove; above them is a Pietà, in which an angel supports the sinking Christ, while the Madonna and S. John are on either hand. The Madonna is here an elderly woman. She presses her left hand to her breast and with the right points to the sinking Christ. It is difficult to see here the same individual whom we have met with before. Perhaps some other and more elderly matron in real life furnished his imagination with the type for this Mater Dolorosa, or he may have adapted it from some traditional source. The three who surround the sinking

³⁹ The panel of S. Gregory is decidedly inferior to all the others, and may have been modelled by Michelozzo or by Maso.

⁴⁰ BROGI, *photo.* 5841, 5841^a. CAVALLUCCI, No. 223. MOLINIER, *Une Œuvre inédite de Luca della Robbia*, in the *Gaz. Arch.* 1884, pp. 364-370, pl. 49.

Christ are affected in different degrees, but in none of them do we find that extravagance of grief which soon afterward Donatello represented in the treatment of similar subjects at Padua. From the archives of S. Maria Nuova⁴¹ we ascertain that this tabernacle was made by Luca della Robbia between the years 1441 and 1443.

(23) *The Crucifixion at Impruneta*.⁴²—In a previous article in this JOURNAL,⁴³ I have already published this important relief. On account of its resemblance in sentiment to the Pietà of the Peretola Tabernacle (1441–1443), and in style to the Ascension in the Florence Cathedral (1446), I assigned it to the early portion of this decade. It may be added that the treatment of the angels and of the clouds from which they emerge is the same as that in the circular medallion of the Madonna and Child between two angels, in the Museo Nazionale, which, on other grounds, I have already assigned to the close of the preceding decade. As she stands at the foot of the Cross, this Stabat Mater is human enough to wring her hands in grief, but her face looks up through her sorrow to the compassionate gaze of her crucified Son.

(24) *The Ascension Lunette in the Florence Cathedral*,⁴⁴ 1446.—In the lunette over the second sacristy door of the Florence cathedral is the well known polychromatic relief of the Ascension. The contract,⁴⁵ assigned to Luca della Robbia, on the eleventh of October, 1446, stipulated that it should contain, besides the Ascension of Christ, figures of the eleven Apostles and of the Virgin Mary. Only her face and her uplifted hands appear in the background. It is the same face which we have found at Impruneta, but here is gazing upward in pious adoration towards her risen Son and Lord. But we may observe that at Impruneta she is younger than at Peretola and that here she is younger still. There is apparently no established relation between the ages of the mother and the Son.

⁴¹ Quoted by MOLINIER, *Gaz. Arch.*, 1884, p. 365.

⁴² BROGI, *photo.* No. 9891.

⁴³ *Am. Journ. Arch.*, Vol. VIII, No. 2, p. 169, and plate VIII.

⁴⁴ ALINARI, *photo.* No. 1973. CAVALLUCCI and MOLINIER, *op. cit.* p. 45.

⁴⁵ RUMOHR, *Italienische Forschungen*, II, p. 364, 365. CAVALLUCCI and MOLINIER, *op. cit.* p. 54, note 1.

(25) *The Madonna and Child of the Bronze Sacristy Doors*, 1446–1467 (PLATE VII, 1).—The contract for the doors of both sacristies of the Florence Cathedral was at first given to Donatello as early as March 17, 1417, but as nothing was accomplished a new contract was made February 28, 1446, for the doors of one sacristy and given to Michelozzo di Bartolomeo, Luca della Robbia and Maso di Bartolommeo.⁴⁶ Michelozzo had already executed more than one important monument for Donatello.⁴⁷ Luca della Robbia had also stood in the relation of an executive for Donatello in connection with an altar for the chapel of S. Paul in the cathedral.⁴⁸ Maso died soon after the contract was signed, but his function like that of his successor, Giovanni, seems to have been purely mechanical.⁴⁹

Of these three names, that of Michelozzo appears first, and the contract is referred to as having been signed by his hand.⁵⁰ The long delay also before the doors were finally executed seems to have been due to his absence. When we consider Michelozzo's position as an architect and his experience as a sculptor, not to mention the favor in which he stood with Cosimo de' Medici, we are forced to raise the question, whether he may not have been the designer of these panels, or at least have furnished the models for the most important panels. All that we know from the documents is that in 1465 the doors came to the charge of Luca, and apparently he brought them to completion about two years later. When we examine the doors themselves we can see that the most important panels, the Madonna and the S. John the Baptist, cannot have been designed by Michelozzo, for neither the sentiment nor the execution is his. We have merely to refer to the Madonna and Child on the tomb of Pope John XXIII,⁵¹ made by him⁵² 1426–1429, and to his S. John the Baptist on the silver dosal⁵³ in the Opera del Duomo, which he made in 1452,⁵⁴ in order

⁴⁶ RUMOHR, *Ital. Forsch.* II, p. 365 ff.

⁴⁷ BODE-BURCKHARDT, *Cicerone*, 1893, p. 374.

⁴⁸ This altar was probably never executed.

⁴⁹ RUMOHR, *op. cit.* p. 369.

⁵⁰ RUMOHR, *op. cit.* p. 366.

⁵¹ ALINARI, *photo.* No. 1885. See also BODE, *Denkmäler der Renaissance-Sculptur Toscanas*, 1893, pl. 53.

⁵² BODE-BURCKHARDT, *Cicerone*, ed. 1893, p. 374.

⁵³ ALINARI, *photo.* No. 2572.

⁵⁴ BODE-BURCKHARDT, *op. cit.* p. 373.

to see that the Madonna and the S. John of the sacristy doors are not to be attributed to him. On the other hand, they fall readily into line with the works of Luca, one recalling to our minds the Frescobaldi and the Or San Michele Madonnas, and the other resembling the S. John the Baptist of the tabernacle at Impruneta. In the works of Luca della Robbia we naturally look for the attendant angels on either side.

The Madonna is seated upon a simple bench, such as Luca had employed at Or San Michele, and her mantle is drawn over her head, as is frequently the case with Luca's Madonnas. The slender child is blessing with his right hand and in his left holds a scroll, upon which may have been painted, as in the Urbino lunette, the words EGO SVM LVX MVNDI. The Madonna has a somewhat anxious expression, heightened perhaps by the manner in which the light falls upon her face. But there is also a calm beauty, such as Luca only could give. From analogous Madonnas and other figures executed in terracotta, it is likely that the Madonna's hair, perhaps also the borders of her garment and mantle, were decorated with gold.

The contract for these doors called for a somewhat different and more Gothic result. The figured reliefs were to have been set in tabernacles adorned with inlaid work of gold and silver, and to have been surrounded by borders with designs similarly inlaid. This would have given a brilliancy of effect, which the dull bronze in its dark position now lacks. The contract also directs that the reverse side or back of the doors should be adorned with the same reliefs, but without the surrounding ornamentation.⁵⁵ Rumohr mentions in a note that these sculptures on the reverse of the doors are more beautiful and more worthy of Luca della Robbia than the sculptured figures in front. Unfortunately these sculptures no longer exist *in situ*, and, so far as I am aware, they seem to have escaped the attention of other writers.

(26) *The S. Maria del Fiore of the Museo Nazionale*,⁵⁶ Florence (PLATE VII, 2).—In the National Museum of Florence there is a rectangular relief of the Madonna and Child seated in a garden.

⁵⁵ *Ital. Forsch.* II, p. 372.

⁵⁶ ALINARI, photo. No. 2766. BODE, *Luca della Robbia ed i Suoi Precursori in Firenze*, in *Arch. stor. dell' Arte*, 1889, p. 5.

The flowers which surround the group enable us to christen it S. Maria del Fiore. This conception was doubtless also in the mind of Luca himself, for the group shows a strong resemblance to the Madonna of the sacristy doors in the Cathedral which bore this name. The two reliefs are undoubtedly closely related, for though of different proportions, adapted to a panel of different shape, this Madonna is similarly draped, is seated upon a similar bench, and the Child assumes very nearly the same attitude. Luca's fine color sense is shown in the charming grayish-blue of the background, which composes well with the green rose leaves, the violet bench and the grayish-green of the sloping base. This relief has been reproduced in glazed terracotta by the Cantagalli Company of Florence, in very nearly the colors of the original. Although it loses something from the slight diminution in size and from a too vitreous glaze, it reproduces better than can be done by photograph the spirit of the original.

(27) *Large painted relief of the Madonna and Child in the Berlin Museum*⁵⁷ (PLATE VIII).—When I first saw this beautiful Madonna, it seemed to me almost, but not quite, a work by Luca della Robbia. But, on analyzing my impression, I found that it was chiefly the coloring that was out of analogy with his work. I was particularly struck with the summary linear manner in which the eyebrows are painted and with the yellow irises; but the coloring may have been added by another hand.

In spirit and pose this Madonna is not far removed from the Madonna del Fiore in the Museo Nazionale, and the Child is a type which we meet again at Impruneta. The base of the relief has its angles chamfered off in the same manner as in the Madonna relief in the Innocenti Hospital, and in that with the Child holding a quince in the Museo Nazionale. The ornament upon the Virgin's robe, and its fringe, recall the design figured upon the curtain behind the angels of the Peretola tabernacle. I am inclined, therefore, to attribute it to the last half of this decade.

(28) *Relief of the Madonna and Child in the Innocenti Hospital*,⁵⁸ Florence (PLATE VII, 3).—Similar in some of its details, but differ-

⁵⁷ Photographed for Bardini, Florence. BODE, *Ital. Plastik*, p. 78.

⁵⁸ ALINARI, *photo.* No. 3181. CAVALLUCCI and MOLINIER, *op. cit.* No. 21.

ent in spirit, is the open-mouthed Madonna in the gallery of the Innocenti Hospital. In her left arm she carries the Child, and with her right hand she is pointing to the blue base on which is inscribed in white, *QVIA RESPEXIT DOMINVS HVMLITATEM ANCILLE SVE*. The Child unfolds a scroll on which is inscribed, *EGO SVM LVX MVNDI*. The eyes are marked with lilac, hairy brows, lilac upper lashes, pupils and a light shade of lilac is substituted for the usual gray-blue for the irises. The floral ornament of the base recalls a similar motive used on the Peretola tabernacle. It would seem probable that this Madonna was made for S. Maria degli Innocenti shortly after its completion, Feb. 5, 1445.⁵⁹

IV. THE DECADE OF THE FEDERIGHI TOMB, 1450-1460.

The most important monument which Luca executed during this decade is the Tomb of Bishop Benozzo Federighi, now in the Church of S. Francesco di Paola, near Bellosguardo. In its exquisite framework Luca has brought to its highest point the possibilities of enamelled terracotta mosaic, while the tomb itself and the Pietà in three panels of its background evince his matured skill as a sculptor in marble.

(29) *The lunette over the portal of S. Domenico, Urbino.*⁶⁰—In this lunette, whose fractured surface has now been badly restored with white lead, we see a Madonna and Child forming the next link in the series to that at the Innocenti Hospital. She is looking out upon the world in somewhat distracted fashion, hardly conscious of the Child whom she is holding. The Child, as in the preceding relief, exhibits to the world the scroll with the words, *EGO SVM LVX MVNDI*. To the left are S. Domenick with the lily and S. Thomas Aquinas with an open book, inscribed *DE FRVCTV OPERVM TVORVM SATIABITVR TERRA*. To the right we find another Dominican saint holding up his hand, and S. Peter Martyr with the palm. This lunette was finished in 1451 or 1452, for we find partial payment made for it to Luca della Robbia, June 28, 1451.⁶¹

⁵⁹ CAVALLUCCI and MOLINIER, *op. cit.* p. 102.

⁶⁰ ALINARI, *photo.* No. 15364. CAVALLUCCI and MOLINIER, *op. cit.* No. 323 and p. 58.

⁶¹ See YRIARTE, *Le Livre de Souvenirs d'un Sculpteur Florentin au XV^e Siècle*, in the *Gazette des Beaux Arts*, 2^e période, p. 143, XXIV. Quoted by CAVALLUCCI and MOLINIER, *op. cit.* pp. 58, 59, note 1.

(30) *The Madonna and Child with an apple, from the collection of Marquis Carlo Viviani della Robbia.*—In Cavallucci and Molinier's work upon the Della Robbia, there is an admirable etching of the Madonna and Child holding an apple (p. 55). Their plate tells us that the relief is in glazed terracotta, and that it came from the collection of the Marquis Carlo Viviani della Robbia, but they do not mention it in their catalogue, and there is no further reference to it in the text. This relief, wherever it may be, is undoubtedly a work by Luca della Robbia, and although the drapery is suggestive of his earlier work, the type of the Child and the face of the Madonna render it probable that it belongs to this decade.

(31) *The Mater Dolorosa on the Federighi Tomb,*⁶² 1455–1456 (PLATE VII, 4).—In the background of the square recess which contains the sarcophagus of Bishop Benozzo Federighi, is a Pietà representing in three panels the Mater Dolorosa, Christ in the tomb and S. John Evangelist. These figures are in marble and in lower relief than is usual with Luca della Robbia, but they are authentic works, attested by documentary evidence and with a certain date (1455–1456).⁶³ As compared with the Pietà on the Peretola tabernacle, we find that beauty rather than intensity of emotion has gained with Luca della Robbia. The Virgin is somewhat younger here, and on her countenance pain is less vividly expressed. Her hands, especially the fingers, have received careful attention.

(32–33) *Medallions of Madonna and Child holding a quince, in the frieze of the chapel of the Madonna at Impruneta.*—In describing elsewhere the Robbia monuments at Impruneta,⁶⁴ I mentioned that the frieze on the outside of the chapel of the Madonna contained two medallions representing the Madonna with the undraped Child holding a quince. These are identical in style and treatment with a rectangular relief in the Museo Nazionale, Florence, which is assigned to Luca della Robbia.⁶⁵

⁶² ALINARI, *photo*. No. 3397. CAVALLUCCI and MOLINIER, *op. cit.* p. 3.

⁶³ GAYE, *Carteggio inedito d'artisti*, I, p. 183. CAVALLUCCI and MOLINIER, *op. cit.* p. 36, note 3.

⁶⁴ *Am. Jour. Arch.*, vol. VIII, No. 2, pp. 161–170.

⁶⁵ UMBERTO ROSSI in *Arch. stor. dell' Arte*, 1893, p. 7.

(34) *Rectangular relief of Madonna and Child holding a quince, Museo Nazionale, Florence.*⁶⁶—The lack of sharpness in the detail of this relief would seem to indicate that it was made from a mould which had been used before. The object which the Child holds in his hands has more the form of a quince than of the apple; an indication, perhaps, that the significance of the symbol⁶⁷ had been lost. The attribution of this relief to Luca della Robbia may be strengthened by its identity with the medallion reliefs at Impruneta, in the frieze of the Chapel of the Madonna, which enshrines a tabernacle by Luca della Robbia. We have given elsewhere⁶⁸ some reason for assigning this chapel to the period under consideration.

(35) *Rectangular relief of the Madonna and Child holding a quince,*⁶⁹ *Berlin Museum* (PLATE VI, 3).—The glazed relief, in the Berlin Museum, belongs probably to the same period as the preceding. The Child is the same round-faced infant and of proportions more thickly set than Luca was accustomed to give in earlier days. The general pose of the Child is similar to that of the Impruneta medallion. In one hand he also carries a quince or apple, while, as in the medallion of the Museo Nazionale, the forefinger of his right hand is in his mouth. The Madonna has a somewhat timid expression, not unlike that of the Madonna in the Innocenti Hospital.

(36) *Rectangular relief of the Madonna with draped Child, Museo Nazionale,*⁷⁰ *Florence.*—This relief was formerly in the convent of Santa Lucia and later in the Accademia, Florence. The Child is draped in a short tunic, rests his left hand on his mother's breast and puts his right arm around her neck. He is the same round-faced chubby infant, whom we have found at Impruneta, and

⁶⁶ ALINARI, *photo.* No. 2765. UMBERTO ROSSI in *Arch. stor. dell' Arte*, 1893, p. 7. MARQUAND in *Scribner's Magazine*, Dec. 1893, p. 689. Reproduced in glazed terracotta by the Cantagalli Co., Florence.

⁶⁷ C. E. CLEMENT, *Christian Symbols*, 1886, p. 19 :—"The apple when in the hand of the infant Saviour, signifies the sin in Paradise, which made his coming necessary."

⁶⁸ *Am. Jour. Arch.*, vol. VIII, No. 2, p. 168.

⁶⁹ Photographed by MERTENS & Co., Berlin. *Catalogue* No. 116 M.

⁷⁰ CAVALLUCCI and MOLINIER, *op. cit.*, No. 89. U. ROSSI, *Archiv. stor. dell' Arte*, 1893, p. 8.

the Madonna is also of the same type as that at Impruneta. In the tilting of the head, which appears in these Madonnas, we recognize a practice which occurs frequently in the works of Andrea della Robbia and which may have some connection with a similar and contemporaneous custom on the part of Umbrian artists. It is therefore, probably, one of Luca's latest productions.

(37-39) *Madonna holding in her arms the draped Child, Berlin, Louvre, Gallicano*.—In the Museum of Berlin there is an oval, unglazed medallion of the Madonna holding the draped Child in her arms. Above are two cherub heads, one at either side.⁷¹ The type of this Madonna is not unlike those which we have assigned to this decade. In the Louvre there is a copy⁷² of the same composition, differing very slightly in matters of detail. The modification is especially apparent in the treatment of the hair and in the coloring of the eyes, indicating that the Louvre copy was probably made in the atelier of Andrea della Robbia. There is a third example of the same composition at Gallicano,⁷³ in the open street over a fountain. This would appear also to have come from Andrea's atelier.

V. THE FINAL PERIOD, 1460-1482.

The medallion of the University Council on the façade of Or San Michele, made by Luca della Robbia in 1463,⁷⁴ proves that in his later years his hand had not lost its cunning. There would seem also to be some reason for assigning the beautiful tabernacle in the chapel of the Holy Cross at Impruneta to the final period of Luca's life.⁷⁵ If this be true, Luca's career closes not with a decadence, but with a sustained power of producing the same beautiful forms which give to his earlier works such lasting charm.

⁷¹ This medallion is catalogued No. 116 B and is figured by BODE in *Arch. stor. dell' Arte* II, p. 8, fig. 4.

⁷² *Cat. G.* 726. CAVALLUCCI and MOLINIER, *op. cit.* cat. No. 433.

⁷³ CAVALLUCCI and MOLINIER, *op. cit.* cat. No. 186.

⁷⁴ *Am. Jour. Arch.*, vol. VIII, No. 2, p. 154.

⁷⁵ There is nothing, however, in the arguments I have urged in *Am. Jour. Arch.*, vol. VIII, No. 2, p. 166, to prevent our assigning this tabernacle to the early part of this period, or even a decade earlier still.

(40) *Medallion of the Adoration of the Child, in the possession of M. Foule,*⁷⁶ *Paris* (PLATE IX).—From the fact that the Adoration of the Child appears so frequently in later Robbia products, I was led to attribute to the founder of the school the fine altar with this subject at La Verna.⁷⁷ I nevertheless felt that Luca would have treated with greater simplicity the subordinate figures in the composition, and in all probability would have reversed the position of the Madonna and Child. Such a composition, with every indication of being Luca's handiwork,⁷⁸ I subsequently found in the possession of M. Foule in Paris. This medallion has all the charm of Luca's best work. The four angels, as well as the Virgin, have their eyes concentrated on the child. The Madonna, modelled with the tenderest appreciation, is a living personality, not the inheritance of a dead tradition. She is the same person as the Virgin of the Visitation at Pistoia, but the face here shows a maturer, more spiritual beauty, and the drapery is handled in more masterly fashion. The child is neither the large-headed Gothic Child of the S. Piero Buonconsiglio lunette, nor the long-limbed Child of the Frescobaldi relief, nor the chubby Child of the Impruneta frieze, but one whose proportions are harmonious and well-balanced. The angels, appearing in groups of two and proclaiming the *Gloria in Excelsis Deo*, recall to our minds the angels on the predella of the tabernacle of the Holy Cross at Impruneta.⁷⁹ This relief, therefore, is worthy of being classed with the very best of Luca's works. In the presence of this Madonna, and of the others already noticed, we can say with Dr. Bode: "*The relation of Mother and Child has been learned by listening to nature under the most varied and charming situations and expressed with an appreciation and a sense of the beautiful, sometimes also with a touch of humor, such as no other artist has ever accomplished. Even Raphael's celebrated Madonnas exhibit scarcely a*

⁷⁶ Photographed by Allan Marquand; also to be published by Dr. BODE in the *Denkmäler der Renaissance-Sculptur Toscanas*.

⁷⁷ *Scribner's Magazine*, Dec. 1893, p. 687.

⁷⁸ The frame was obtained from a different source and may be by a later hand.

⁷⁹ *Am. Jour. Arch.*, vol. VIII, No. 2, pl. VI.

single new motive, and in freshness and naiveté are decidedly inferior to Luca's compositions." ⁸⁰

ALLAN MARQUAND.

NOTE.—In the Cluny Museum there is a copy of the Foule medallion, with slight variations, made probably by Andrea della Robbia during his uncle's lifetime. The more schematic position of the angels and the heavier folds of the drapery evince a handiwork of inferior quality to that of Luca. Most of the Robbia reliefs representing the Adoration belong to the school of Andrea. A few, however, may be considered as of the school of Luca. As such we may mention: 1. The central relief of a medallion, the remainder of which is by Giovanni della Robbia, in the Museo Nazionale, Florence. 2. A round-headed relief of the Adoration, with overhead a dove and three angels singing the *Gloria in Excelsis Deo*, Museo Nazionale, Florence. 3. A rectangular relief of the Nativity, in the possession of Mr. Quincy A. Shaw, Boston. 4. A rectangular relief of the Adoration, with six angels, in the possession of Herr Adolf von Beckerath, Berlin.

⁸⁰ *Ital. Plastik*, 1893, pp. 76-77.



1. THE OXFORD MEDALLION OF 1428.



2. THE NATIVITY. S. KENSINGTON MUSEUM.



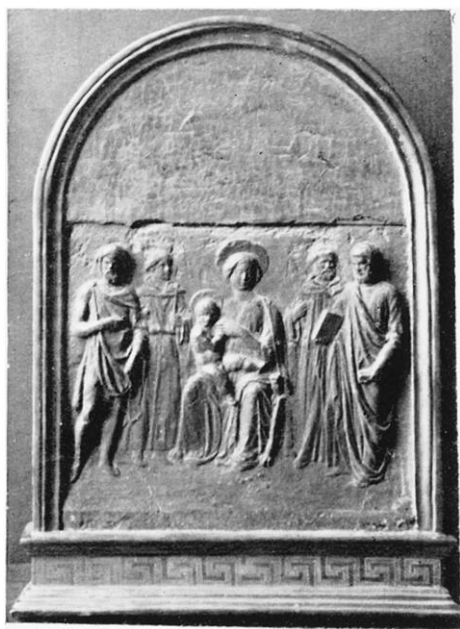
3. MADONNA AND CHILD WITH SIX ANGELS.



4. MADONNA AND CHILD IN A NICHE.
S. KENSINGTON MUSEUM.



1. LUNETTE FROM S. PIERO BUONCONSIGLIO. MUSEO NAZIONALE, FLORENCE



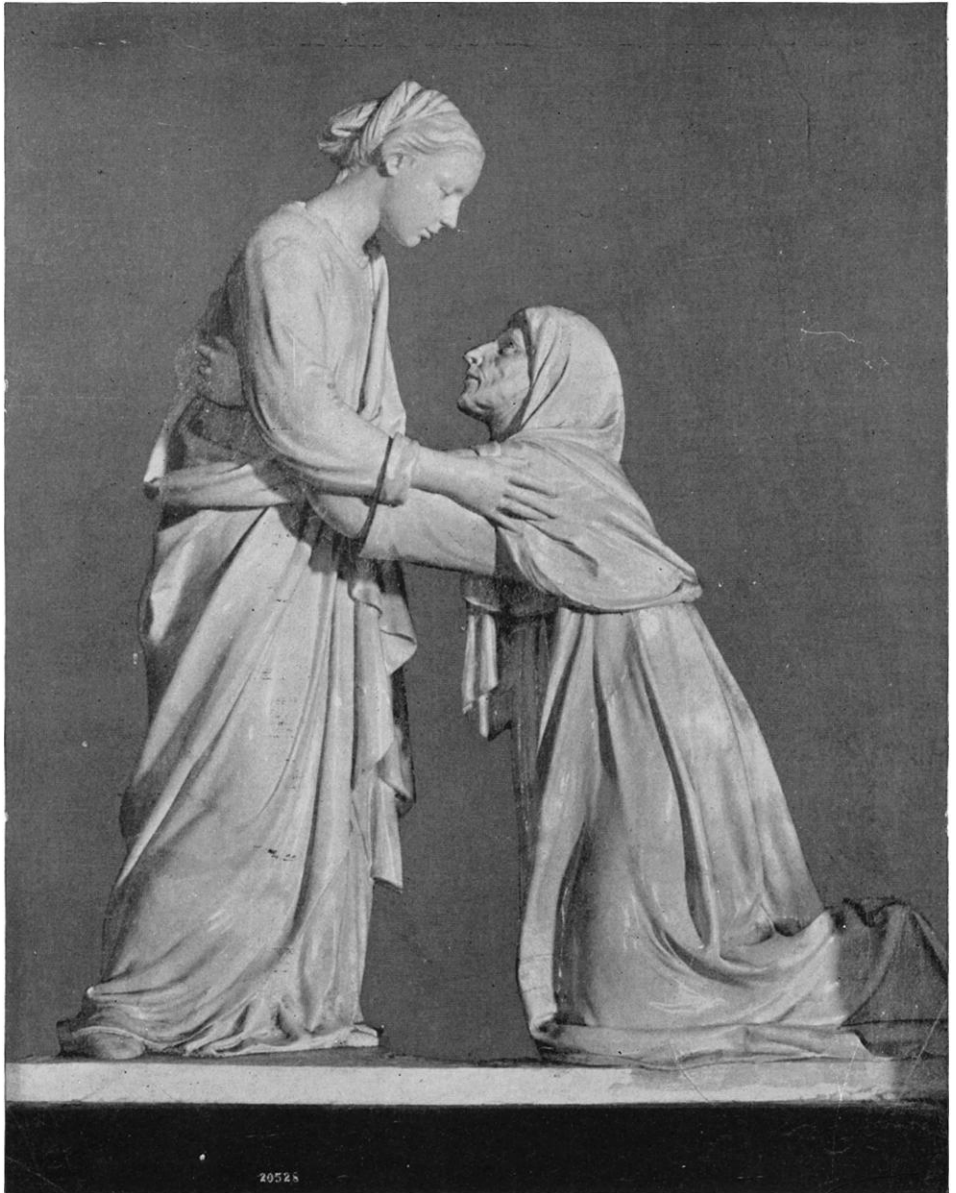
2. STUCCO RELIEF. LOUVRE.



3. MEDALLION. MUSEO NAZIONALE, FLORENCE.



MADONNA AND CHILD. BARDINI COLLECTION, FLORENCE.



GROUP OF THE VISITATION. S. GIOVANNI FUORCIVITAS, PISTOIA



LUNETTE IN THE VIA DELL' AGNOLO, FLORENCE.



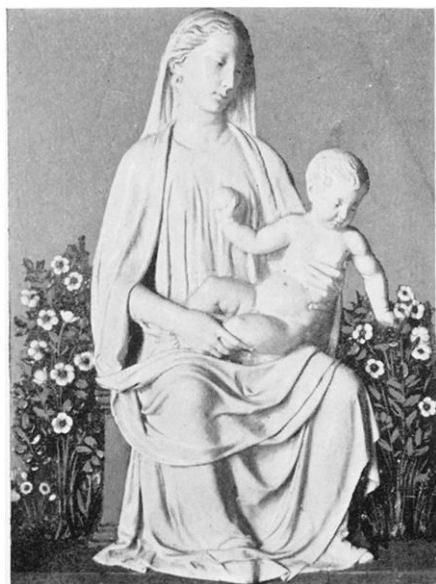
1. GAVET COLLECTION. PARIS.



2. FRAMED RELIEF. BERLIN MUSEUM.



3. MADONNA AND CHILD WITH QUINCE.
BERLIN MUSEUM.



1. S. MARIA DEL FIORE, MUS. NAZ. FLORENCE.



2. FROM BRONZE SACRISTY DOORS.
FLORENCE CATHEDRAL.



3. IN THE INNOCENTI HOSPITAL GALLERY,
FLORENCE.



4. FROM THE FEDERIGHI TOMB.
S. FRANCESCO DI*PAOLA, FLORENCE.



LARGE PAINTED RELIEF. BERLIN MUSEUM.



THE ADORATION. COLLECTION OF M. FOULC. PARIS.